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ABSTRACT

Originally developed for the Department of Defense Schools (DoDDS) system, this learning package on using folk literature is designed for teachers who wish to upgrade or expand their teaching skills on their own. The package includes a comprehensive search of the ERIC database; a lecture giving an overview on the topic; the full text of several papers on the topic; copies of any existing ERIC/RCS publications on the topic; a set of guidelines for completing a goal statement, a reaction paper, and an application project; and an evaluation form. (RS)

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Learning Package #3

Using Folk Literature

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OVERVIEW

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Each learning package contains (1) a topic overview: a four-to-six page stage-setter; (2) in most cases, a digest of research: an ERIC summary of research on the topic written by a specialist; (3) a goal statement and a survey form; and (4) an extensive annotated bibliography of ERIC references.

Graduate-level university credit is available. For further information contact Indiana University School of Continuing Studies, Owen Hall #204, Bloomington, Indiana 47405. Enrollment in each course will be limited.

USING

Folk Literature--
Helping Children Understand Literary Genres

by Carl Smith

Lecture

Almost every city and neighborhood has a character or two whose exploits are retold in the local newspapers or in the local bars...even today. As local neighborhoods lose their identities and blend more and more into the big wide world, tales about local heroes and local events will occur less often. Villains can be the subject of local folktales as well as heroes. Billy the Kid, John Dillinger, and Al Capone have generated their share of folk tales, just as have Davy Crockett and Elliot Ness. Nashville, Indiana, has a museum devoted to the exploits of John Dillinger. Elliot Ness became famous through a television series, "The Untouchables."

Folktales often start with real people, good guys and bad guys. As the exploits and the events of these people were told and retold, usually the original story was modified to make it more interesting or more humorous. That's the reason that many folktales present larger-than-life characters and very unusual happenings. As people told them around the fireside and in the bars, they became more eye-popping or side-splitting to impress the listening audience.

As the word "folktales" suggests, these are tales told by common people, not literateurs. They were spoken stories, not written ones. Now, of course, we may read folktales because they are collected in books, but their language remains folksy, talkable, perhaps regional. Lake Woebegone Days by Garrison Keillor is an example of a collection of regional tales whose appeal includes the local dialect of the Minnesotan Norwegian farmer. Most of the tales in this book were first told before an audience as part of Keillor's radio broadcasts on The Prairie Home Companion. Radio and television have now become means of communication for most modern-day folktales.

Though the means of telling stories has shifted from family and neighborhood storytellers to radio and television, the source of folktales remains constant -- that is, the antics and the heroics of everyday life. The bizarre, frightening world of Charles Manson or the uplifting story of teacher Robert Escalante are the stuff of folktales, now told on television for the entire country to see and to hear. These two examples are typical of the purpose of many folktales, which is to caution or to motivate. Though many folktales are humorous accounts of the foibles of local people (Chaucer's Canterbury Tales and Randolph's Pissin in the Snow), many were told to give children examples to ponder as they formed their moral philosophies.

From the earliest times in America we have folktales that remind us of virtues and vices through the adventures of characters in our history. Most of us remember the "Courtship of Miles Standish," a story not unlike that of Cyrano de Bergerac. Miles Standish was a middle-aged commander of Plymouth's small guard. Not feeling articulate enough to speak for himself, he sent a young, handsome friend, John Alden, to speak of love to Priscilla Mullens. As happens, John Alden was also in love with the beautiful Priscilla. After his ardent speech (supposedly in favor of his friend Miles Standish), Priscilla said: "Why don't you speak for yourself, John." And guess who marries Priscilla?

There are all kinds of practical lessons to be learned from the story of the courtship of Miles Standish. Miles lost because he did not speak for himself; John showed friendship, but might have lost his beloved had she not been bold enough to call the tune; Priscilla got the love she wanted because she had the wit and the courage to speak up.

Folktales can be found in any land, and English versions of those tales are probably available through your library.

One Type of Literature

As teachers, we want our students to realize that they can satisfy all kinds of emotional and intellectual needs through literature. There is a type of literature for every need, so to speak. Folktales provide a fairly clear and uncomplicated example of a

type of literature. Just by reading several sample folktales and by analyzing their characteristics in discussions, even young children can arrive at a reasonable list of the characteristics of folktales: for example, involves real people or a typical situation, uses unusual occurrences or humor to resolve an issue, uses common spoken language, or makes a point about life.

Second graders in Shreveport, Louisiana figured out those characteristics after reading some folktales in their basal reader. Then they interviewed grandmas and uncles and other elders to see if there were any folktale-type stories in the family. Here is one example from the class of second graders:

The Mountain Lion

> When my great-grandfather was courting my great-grandmother, he had to hike a long way through the woods to visit her at her home. On the way back through the woods to his home one evening, he heard a mountain lion tracking him. There are mountain lions in the woods of central Pennsylvania. Finally, my great-grandfather came face-to-face with that lion. He got a big stick and thumped the ground. Thinking that he had best not turn his back on the lion, he stared that animal in the eyes and walked backwards until the lion finally got tired or bored and went away and left him alone. My great-grandfather was glad the lion was apparently not very hungry.
>
> Emily West - 2nd Grade

Through the use of a simple genre like folktales, we can help children understand that there are different types of literature. They can be defined by looking at examples and then discussing the characteristics noted. At least in broad sweeps, students can

begin to distinguish folktales, fairy tales, short realistic fiction, fantasy fiction, historical fiction, and non-fiction that ranges from personal essays to descriptions, analyses, explanations, humor, and so on.

It isn't necessary for young children to define every piece of literature that they read, though the elementary school curriculum certainly should provide a wide range of genres. The range of types assures us not only of exposing students to the scope of material available to them, but also of offering individuals the opportunity to feel the experiences of life through fantasy, poetry, and analysis. Gradually, across the years in school, the array and the types of literature will unfold. Gradually, we hope, students will want to satisfy many of their emotional and intellectual needs through books--in all their variations. Gradually, through the curriculum planning for the elementary and secondary schools, students will develop a knowledge of the many types of literature available to them for their various needs.

ERIC® CLEARINGHOUSE ON READING AND COMMUNICATION SKILLS

September 1988 DIGEST

Storytelling: Its Wide-Ranging Impact in the Classroom

by Nola Kortner Aiex

Storytelling is a creative art form that has entertained and informed across centuries and cultures (Fisher, 1985), and its instructional potential continues to serve teachers. Storytelling, or oral literature, has many of its roots in the attempt to explain life or the mysteries of the world and the universe—to try to make sense out of things (Tway, 1985). In doing so, the characters and themes in the stories have become cultural and often cross-cultural archetypes of historic and continuing importance (Lasser, 1979). Even in today's technological world, we have not changed to such a degree that the archetypes presented in traditional oral literature are no longer applicable (Livo and Rietz, 1986).

Rosen (1986) enumerates several factors about the universality of narrative that merit consideration: 1) human beings dream and speak to themselves in narrative (inner narrative speech); 2) a basic form of narrative is not only telling but also retelling; and 3) narrative is oral in the sense that an individual can engage with it fully without encountering it in written form. Storytelling, probably the oldest form of narrative in the world, is not the same as reading aloud, because in storytelling, the interaction between teller and listener is immediate, personal, active, and direct. Preece (1987) discusses 14 narrative forms which children use routinely and regularly.

Storytelling in the classroom

In 1984, the commission on Literature of the National Council of Teachers of English applauded an emerging trend in schools and communities which emphasizes storytelling as literature (Suhor, 1984). Numerous articles entered in the ERIC database between 1985 and 1988 discuss the benefits of storytelling in developing language abilities, appreciation of literature, critical thinking and comprehension, and understanding of community and self.

In discussing how storytelling involves the control of language for narrative, for example, Wyatt, *et al.* (1986) describe the application of storytelling in teaching children to write as though they were doing so for media. Alparaque (1988) notes another important benefit related to the development of the appreciation of literature—the power of storytelling to bind attention and to bridge real and imaginary worlds.

George and Schaer (1986) investigated the effects of three mediums for presenting literature to children and discovered that storytelling and dramatization were significantly more effective in facilitating recall of prose content than was television. These findings indicted that storytelling is a viable method for stimulating children's imaginations, ultimately leading to a higher cognitive level in student responses. Reinehr (1987) discusses ways to use mythic literature to teach children about themselves and to help them write their own stories and legends. For very young children, the sequencing of events or the shaping of stories may be difficult, as children tend to ramble. However, sharing stories can give youngsters more of a "sense of story"—an awareness that can help them in both reading and writing. In reading, for example, a sense of story can help children to predict and know what to expect, and to read with more awareness of cause and effect, sequence and other story factors related to comprehension (Kempter, 1986; Trabasso and Van Den Broek, 1985). In writing, children learn to apply such structures while telling their own stories and giving shape to their experiences (Tway, 1985).

Perhaps storytelling's greatest value for a teacher is its effectiveness in fostering a relaxed and intimate atmosphere in the classroom. Scott (1985), an experienced Australian teacher/storyteller, explains how this practical and general objective can relate to the other benefits from using storytelling: It can 1) introduce children to a range of story experiences; 2) provide young students with models of story patterns, themes, characters, and incidents to help them in their own writing, oral language, and thinking; 3) nurture and encourage a sense of humor in children; 4) help put children's own words in perspective; 5) increase knowledge and understanding of other places, races, and beliefs; 6) introduce new ideas and be used to question established concepts without threat to the individual; 7) lead to discussions that are far ranging and often more satisfying than those arising from formal lessons; and 8) serve as the most painless way of teaching children to listen, to concentrate, and to follow the thread and logic of an argument.

Some aids for effective storytelling

To build children's storytelling skills, Plourde (1985) recommends activities that focus on role playing, generating character, helping students find an appropriate voice, and developing the ability to make logical conclusions. Plourde elaborates on a dozen techniques appropriate for children in kindergarten through grade 6. One, for example, has the teacher or one child relate the beginning of a familiar fairy tale and another child make up an entirely new ending.

The United Nations Educational, Scientific and Cultural Organization (1984) offers several suggestions for making

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low-cost crafts materials that facilitate storytelling. Among them is the construction of a simple mini-cinema illustrating sequential events of a story. These stages of the story may then be presented with a flexible strip of drawings operated by pulling a string.

Gross and Batchelder (1986) present exercises for older elementary and middle school students designed to improve group dynamics and create a learning environment for storytelling. One technique involves using a circle to practice games inspired by modern dance education and native American rituals. These exercises help older students who are apt to be self conscious to become more confident, willing to participate, and supportive of the storytelling process.

Music—classical or popular, recorded or live—can also be used to set the scene for storytelling, as can puppets and other simple props. But effective storytelling is a versatile strategy that stirs the imagination and enables children to visualize with few or no visual aids at all.

The classroom teacher as storyteller

For a classroom teacher who wishes to use storytelling, it is best to begin by choosing a simple story with only a few characters and an uncomplicated plot. The story should have action, the plot should be understandable to the listeners, and the events of the story should have a definite climax that leads to a conclusion the students will find satisfactory.

Folk and fairy tales are the easiest kinds of stories for beginning storytellers to communicate (Ramey, 1986; Taub, 1984). In selecting these or any story, it is important to keep in mind the age of the children in the audience. Scott (1985) advises the storyteller to be flexible, to expect unexpected reactions, and to remember that enjoyment should be the first and chief consideration.

Scott and other researchers emphasize that a storyteller need not be a "performer," but rather a person who has good memory and listening skills, who sincerely likes the story chosen for telling, and who knows the story so well that it can be recreated for an audience without any uncertainty or panic. Storytellers who are too "actorish" usually fascinate the audience, but at the expense of the story.

The second consideration in effective storytelling should be to encourage exploration and experimentation with language (Schwartz, 1987). Constructing meaning through use of language is an implicit goal in storytelling. A language development focus can recommend retelling. Stories that are told and retold develop a patina with each new telling. Children's participation in storytelling provides not only novelty to stimulate the child's curiosity, but also enough familiarity to allow a child to perceive relationships and to experience success at using language (Wason-Ellam, 1986).

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ERIC Clearinghouse on Reading and Communication Skills

ERIC Digest

Narratology
The Study of Story Structure

The telling of stories is such a pervasive aspect of our environment that we sometimes forget that stories provide the initial and continuing means for shaping our experience. Indeed, without stories our experiences would merely be unevaluated sensations from an undifferentiated stream of events. Stories are the repository of our collective wisdom about the world of social/cultural behavior; they are the key mediating structures for our encounters with reality.

Thus it is not surprising that a great deal of scholarly investigation has focused on both the nature of stories and their central role in human affairs. Across many disciplines—including linguistics, literary criticism, anthropology, psychology, and sociology—researchers have begun to see how the analysis of story structure is fundamental to our understanding of individual intention and potential.

What Is Narratology?

This rather pretentious label refers to the structuralist study of narrative. The structuralist seeks to understand how recurrent elements, themes, and patterns yield a set of universals that determine the makeup of a story. The ultimate goal of such analysis is to move from a taxonomy of elements to an understanding of how these elements are arranged in actual narratives, fictional and nonfictional.

The intellectual tradition out of which narratology grew began with the linguistic work of Ferdinand de Saussure. By distinguishing between *parole* (specific instances of spoken language) and *langue* (the idealized abstract grammar relating all the specific instances of speech), Saussure initiated "structuralism," the study of systems or structures as independent from meanings, and the field of semiotics was born (see ERIC Fact Sheet, "Semiotics"). Roman Jakobson and the Russian Formalists also influenced the study of narrative, revealing how literary language differs from ordinary language. Structuralism was further shaped by French anthropologist Claude Lévi-Strauss, who concluded that myths found in various cultures can be interpreted in terms of their repetitive structures.

What Functions Do Stories Play in Human Affairs?

Although, strictly speaking, narratology refers only to the particular research of literary critics and anthropologists who study narrative discourse, a concern for narrative penetrates many academic disciplines. Significantly, the words "narrative" and "story" can both be traced back to an original meaning of "to know." It is through the story that people quite literally come to know—that is, to construct and maintain their knowledge of the world. *Through a story an individual creates meaning out of daily happenings, and this story in turn serves as the basis for anticipation of future events.*

The psychologist George Kelly has described how our personalities grow out of the stories we have chosen to construct from our perceptions of what has happened to us, and how these stories influence our future expectations. Similarly, sociologist Peter Berger has emphasized the importance of stories in shaping social realities, showing how people's characteristic stories change as they progress from one life theme to another.

What Has Structural Analysis Revealed about the Nature of Narratives?

For one thing, researchers have found that certain underlying narrative structures remain constant, despite the apparently endless diversity of story forms and content. In his study of one hundred Russian folk tales, Vladimir Propp found that the same types of actions were being performed (e.g., the hero is transported to another kingdom) even while the personages and details varied greatly (e.g., the hero might be Sucenko or Ivan; the vehicle an eagle, a horse, or a magic ring). In all, Propp identified seven spheres of action and thirty-one fixed elements that fit his sample of stories; and though tales from other cultures reveal additional elements, they too are composed of recurring patterns. Structural analysis, then, uncovers the basic social-psychological tasks that people confront during their lives—issues of dependence or independence, selfishness or sacrifice, birth or death.

For another, structuralists like Tzvetan Todorov, Gerard Genette, and Roland Barthes have given us new ways to look at how stories (novels) are constructed, especially across dimensions of *time* and *narration*. With regard to time, in everday life a speaker relates events according to normal chronology; but in complex works of fiction, a distinction between "plot" and "story" evolves. The plot in effect *reveals* the story, often rearranging the timeline; and through this the reader "rediscovers" the original events. For instance, in a mystery story two timelines move in opposite directions to keep the reader guessing "whodunnit" until the end.

With regard to narration, an oral tale normally consists of a speaker telling of past events either from a first-person perspective (if the speaker was involved) or from a third-person perspective (if the speaker was a mere onlooker). The complicated modern novel, however, destroys such a neat picture of narrator and voice. Point of view in the modern novel becomes a powerful tool of the author in revealing subtleties of human psychology. Mitchell Leaska, for example, has demonstrated how Virginia Woolf's novels involve a carefully crafted "multiple point-of-view." In sum, narratology has deepened our insights into both the structure of the novel and its origins in primal tales, adding to our store of psychological and social wisdom.

How Does a Child's Concept of Story Develop?

Arthur Applebee has studied the stories children tell and children's responses to the stories they read. His study shows that a child's idea of a story parallels other cognitive abilities and is related to general growth in ability to take on others' perspectives. Applebee describes six stages in children's event-arrangement, a developmental pattern ranging from "heaps" (mere lists of unrelated perceptions) to "true narratives" (complete events that reveal a theme or evaluation of experience). Other researchers have shown that children in the telling of their own stories gradually develop certain literary conventions ("Once upon a time . . .") as they grow increasingly sensitive to the overall aesthetic structure of narrative.

Developments that parallel children's storytelling abilities occur in their responses to narratives. While small children have no abstract system for categorizing the stories around them, adolescents begin to differentiate stories on the basis of underlying themes and personal significance. What children are developing here is a mature use of the "spectator role" of language, as James Britton has described it. In reacting to narratives, children grow in their ability to compare their constructs of the world with others', and they learn to question whether their system of expectations is adequate for the future. "Storying," in other words, is central to personal and ethical development.

How Does Culture Affect the Interpretation and Telling of Stories?

Important differences among cultural groups are reflected in their explanatory stories of the universe. Similar events appear radically dissimilar when viewed through the lenses of different cultural traditions. For example, Wallace Chafe and his associates showed a short film (in which some youths take pears from a man who has been picking them) to subjects of different nationalities. The result was multiple interpretations and storytelling performances. The response patterns of Americans focused on details and temporal sequencing, while Greeks sought a larger story context and ascribed social motives to the characters. William Labov's research with cultural subgroups revealed not only different story lines in response to a question ("Have you ever been in a situation where you were in serious danger of being killed?") but also diverse linguistic strategies for stating explanations.

How Does the Study of Narrative Relate to Teaching/Learning the Language Arts?

Since story forms provide an essential means of organizing material about human behavior and events in the world, teachers should explore narrative with their students. Stories will be a major vehicle of our students' language development. In encouraging their storymaking, along with their personal responses to the stories they read, we are fostering personal and cultural development.

Just as narratology reveals certain universals underlying our stories, it establishes the ground for heterogeneity of values and surface forms, and thus supports pluralism in the classroom. While the broad, outward forms of narrative predominate in the language classroom, narratology is also concerned with how the individual mind seems to encode information about the world through highly personalized schemata (see ERIC Fact Sheet, "Schemata"). Finally, storymaking provides a natural transition into more formal writing tasks. The underlying "moral" or point that stories attempt to uncover is what eventually gets transformed into the thesis statement in expository or persuasive essays.

Narratology, then, is fundamentally related to teaching and learning at all grade levels, and even beyond the classroom. From the study of reading comprehension to the building of models of artificial intelligence, the more we understand the nature of narrative, the more we understand ourselves.

Gordon Pradl, New York University

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Task #1

Goal Statement

Your Name:_____

Course #:_____

Learning package:_____

The purpose of writing a goal statement is to create an expectation for yourself, to establish a purpose that you can check when you have finished reviewing the package of materials. It should be used in conjunction with your reaction statement--the commentary that you will make after working your way through the materials in the learning package.

Directions: This is a pre-reading activity. Think about the topic of this package and then look at the various materials, primarily reviewing their headlines and subheads. What does that review prompt you to want to discover through this package?

Write a goal statement of no more than one paragraph that includes the questions that you want answered or the kinds of applications that you hope the package will help you accomplish in your work. Attached please find examples of representative goal statements submitted by former students.

Mail a copy of your goal statement to your instructor. Please keep a copy for yourself because your reaction statement should be based partly on the goal statement.

My Goal Statement for this Package

Please mail a copy of this form to:

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Examples of Goal Statements

It is my expectation that this learning package will direct me in new directions so that I may improve my instruction in the area of vocabulary. I would like to know when it is best to introduce new vocabulary words. I would also like to gain information about new methods one might use when introducing new vocabulary. I expect to read about some of the newest research related to vocabulary instruction. It is also expected that tested methods will be described and examined. I would hope that these articles would help me improve how I teach so that my students will benefit and become better readers.

Following the study of this package, I expect to increase my understanding of computer usage in reading development, learn how to integrate computers into reading and writing instruction for learning impaired students, and make decisions on the usefulness of computer games in the classroom.

Following completion of this package I intend to:
1)Identify the components of a formal reading program evaluation.
2)Analyze the characteristics of an effective reading program.
3)Develop evaluation strategies that will improve the monitoring of my program objectives.

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Task #2

Reaction Statement

You are asked to type a four-page reaction to this learning package as a way of firming up your sense of what you find interesting, important, or beneficial in this group of materials. You should construct this reaction with your previously established goal statement in mind.

Given below are a number of prompts to indicate the kinds of questions that you might wish to answer in developing this reaction. You may use other questions than those that are here listed. We anticipate that your reaction will be approximately four typewritten, double-spaced pages. Please use the following format in heading your paper.

Reaction

Your Name:_____

Course #:_____

Learning Package:_____

Reaction Prompts

1. Were your goals realized, and how do you know? (Refer to your goal statement.)

2. What important or beneficial ideas did you find in these materials? (Please cite the articles.)

3. Are there trends or concerns in the materials that bother you? Are there those that you agree with? Discuss. (Please use the annotated bibliography and cite ideas from it.)

4. What ideas did you want to try in your daily work world? Describe how you could apply these ideas?

Application Project

If you decide to use this topic for one of your two application projects, you may want to spend more time thinking about ways that you could explore one or more of these ideas in your work.

When you have finished your statement, please mail it to:

Carl B. Smith
150 Smith Research Center
Indiana University
Bloomington, IN 47408-2698

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Task #3

Application Project

As you select your two application projects, use the following guidelines:

1. **Formulate a question** that you would like to answer regarding this topic. (For example, can my slow readers use some of the self-monitoring strategies discussed in these materials?) A question often helps to clarify the kinds of information that you will collect or the kinds of evidence that you will use to convince a reader that you are pursuing an interesting question.

2. **Describe with as much detail** as is needed for a reader to understand what you did, what materials you used, what major procedures you used, what evidence you were looking for, in order to answer your question.

3. **Gather evidence** from your students or from teachers to show samples of the kinds of work or the kinds of interactions that were taking place. These samples may be your written observations, sample student papers, photographs, activity sheets, book titles, statistical data, or any other kind of evidence that demonstrates the reality of your inquiry.

4. **Write a summary** of your plan and of your conclusions. The summary should be coherent and clear so a person who was not on site can understand what you attempted and can appreciate the conclusions that you drew.

5. **Send a report** that includes a summary of your plan, sample evidence of what you found, a brief analysis of the evidence, and the conclusions that you

6. **Provide a cover page** that gives your name, address, course number, topic of learning package, and topic of your project. We will mail you a critique of your work. Send your report to:

   Carl B. Smith
   150 Smith Research Center
   Indiana University
   Bloomington, IN 47408-2698

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Course Number_____ **Date**_____

Package Title_____

Statements	Strongly Agree	Agree	Uncertain	Disagree	Strongly Disagree
1. This package will help me do my job better.					
2. The pace of the package was too fast.					
3. The package's directions were confusing.					
4. It was easy to follow the directions given in the package.					
5. The package was too easy.					
6. The package was too long.					
7. The package should include more articles and documents to read.					
8. I didn't know the meaning of many words used in the package.					
9. The lecture explicated the topic of the package.					
10. The package's objectives were clear from the start.					
11. The package's teaching points were clear.					

What did you like best about the package?

What did you like least about the package?

How would you improve the package?

Please list other topics you would be interested in studying through our program.

Name (optional)_____

Position_____

Years Taught_____

Please mail a copy of this form to:

Carl B. Smith
150 Smith Research Center
Indiana University
Bloomington, IN 47408-2698

ERIC/RCS

Selected Abstracts from the ERIC Database

ERIC Clearinghouse on Reading & Communication Skills
Indiana University
Bloomington, Indiana
(812) 855-5847

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Sample ERIC Abstract

AN ED289160
AU Binkley,-Marilyn-R.; And-Others
TI Becoming a Nation of Readers: What Parents Can Do.
CS Heath (D.C.) and Co., Lexington, Mass,; Office of Educational Research and Improvement (ED), Washington, DC.
PY 1988
AV What Parents Can Do, Consumer Information Center, Pueblo, CO 81009 ($.50).
NT 40 p.; For Becoming a Nation of Readers: The Report of the Commission on Reading, see ED 253 865.
PR EDRS Price - MF01/PC02 Plus Postage.
DE Beginning-Reading; Literacy-Education; Parent-Attitudes; Parent-Child-Relationship; Preschool-Children; Primary-Education; Reading-Aloud-to-Others; Reading-Attitudes; Recreational-Reading; Written-Language
DE *Literacy-; *Parent-Influence; *Parent-Participation; *Reading-Instruction; *Reading-Processes
ID Reading-Motivation
AB Intended for parents and based on the premise that parents are their children's first and most important teachers, this booklet is a distillation of findings from the 1984 report of the Commission on Reading, "Becoming a Nation of Readers." The introduction reiterates the Commission's conclusions (1) that a parent is a child's first tutor in unraveling the puzzle of written language; (2) that parents should read to preschool children and informally teach them about reading and writing; and (3) that parents should support school-aged children's continued growth as readers. Chapter 1 defines reading as the process of constructing meaning from written texts, a complex skill requiring the coordination of a number of interrelated sources of information. Chapter 2, on the preschool years, focuses on talking to the young child, reading aloud to the preschooler, and teaching children about written language. The third chapter, on beginning reading, counsels parents on what to look for in good beginning reading programs in schools, and how to help the child with reading at home. The fourth chapter, on developing readers and making reading an integral part of learning, offers suggestions for helping the child succeed in school and for encouraging reading for fun. The afterword calls on teachers, publishers, and school personnel, as well as parents, to participate actively in creating a literate society. The booklet concludes with a list of organizations that provide practical help or publications for parents.

Interpretation of ERIC Abstract Field Identifiers

AN ERIC accession number (Use this number when ordering microfiche and paper copies.)
AU Author(s)
TI Title
CS Corporate source
PY Actual or approximate publication date
AV Source and price (availability)
NT Pagination and additional information (such as legibility or related documents)
PR Indicates availability of document from the ERIC Document Reproduction Service
DE Descriptors-indexing terms from the *Thesaurus of ERIC Descriptors* which indicate important concepts in the document
ID Identifiers-indexing terms not included in the *Thesaurus of ERIC Descriptors*
AB Summary

AN: ED267397
AU: Allen,-Barbara; And-Others
TI: Folklore in the Classroom. Workbook.
CS: Indiana Historical Bureau, Indianapolis.
PY: 1985
AV: Indiana Historical Bureau, 140 North Senate Ave., Indianapolis, IN 46204 ($5.00).
NT: 172 p.; Produced in cooperation with the Indiana Historical Society.
PR: EDRS Price - MF01/PC07 Plus Postage.
DE: Cultural-Education; Cultural-Enrichment; Cultural-Influences; Cultural-Pluralism; Elementary-Secondary-Education; Ethnic-Studies; Ethnology-; Intercultural-Programs; Legends-; Multicultural-Education; Oral-History; Program-Development
DE: *Enrichment-Activities; *Folk-Culture; *Integrated-Activities; *Interdisciplinary-Approach
AB: Written by experts in the field of folklore for laymen, this three-part volume is intended to help teachers of English, social studies, mathematics and science, home economics, the arts, and other subject areas to become more knowledgeable about folklore and to inject this knowledge into their existing curricula. The first part, on introducing folklore, deals with defining folklore, folklore genres, finding folklore, and the folk cultural approach (putting folklore in context). The second part explores folklore in relation to the subjects of English and the language arts, history and social studies, domestic life, and mathematics and science. The third part, on folklore and issues in education, discusses making sense out of contemporary phenomena, using local resources, and cultural diversity and folklore. Suggested classroom exercises are provided. Appendixes contain an article on identifying folk art in one's community, a selected bibliography on Indiana folklore, an article on preserving artifacts, and an index. (EL)

AN: EJ303995
AU: Bixler,-Phyllis; Agosta,-Lucien
TI: Formula Fiction and Children's Literature: Thornton Waldo Burgess and Frances Hodgson Burnett.
PY: 1984
JN: Children's-Literature-in-Education; v15 n2 p63-71 Sum 1984
AV: UMI
DE: Authors-; Classical-Literature; Literary-Genres; Popular-Culture
DE: *Childrens-Literature; *Fiction-; *Folk-Culture; *Literary-Criticism; *Literary-History
AB: Argues that critics of children's literature who extol the folktale should think twice before so vehemently scorning popular fiction such as the Nancy Drew series and that historians of children's literature should consider further what some writers of children's classics may have owed to the formulas of popular adult fiction. (HOD)

AN: EJ343195
AU: Brooke,-Pamela
TI: Exploring Family Folklore.
PY: 1986
JN: Instructor; v96 n4 p114-18,120 Nov-Dec 1986
AV: UMI
DE: Elementary-Education
DE: *Family-Life; *Folk-Culture; *Language-Arts
AB: A family folklore unit gives pupils a rich language arts experience and helps them become sensitive to and accepting of differences in family situations. Suggestions for such a unit are made, and resources are listed. (MT)

AN: ED281255
AU: Chamberlain,-Robert-G.
TI: Storytelling Taught as Rhetorical Act.
PY: 1986
NT: 14 p.; Paper presented at the Annual Meeting of the Speech Communication Association (72nd, Chicago, IL, November 13-16, 1986).
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Bibliographies-; Folk-Culture; Graduate-Study; Higher-Education; Public-Speaking; Teaching-Methods; Writing-Exercises
DE: *Course-Content; *Narration-; *Rhetorical-Invention; *Story-Telling
AB: An upper-division graduate level course at a Northwestern university teaches storytelling by using a rhetorical approach. Students submit three story summaries in assigned format at each class session. Each summary includes a statement of the point or moral of the story, a complete bibliography, and a listing of the story's source. The assignment supplies the beginnings of a bibliography which, if continued, will provide good background for future story-telling. It also focuses attention on plot lines, offering a coherent view of the story itself, independent of character and scene. Repetition at this fairly intensive level establishes a habit pattern, and continuing the repetition with less intensity helps to cement the habits over time. Another popular assignment is an actual storytelling performance; in preparation, students submit tellers' outlines (comparable to the kinds of outlines used in public speaking courses) which include: (1) audience analysis--for whom is the story intended? (2) purpose; (3) bibliography; (4) introduction--the means by which the audience will receive a story and perceive its meaning; and (5) summary, including some reference to character development and scenic elements. Grading of all these elements emphasizes rhetorical factors such as audience adaptation, coherence of the planned presentation, and evidence of systematic thought. (Fifty references are appended.) (AEW)

AN: ED239205
AU: Cummings,-Melodie
TI: Literature Line-Up[A Study of Different Forms of Literature for Intermediate Grade Children.
CS: Area Education Agency 7, Cedar Falls, IA.
PY: [1980]
NT: 62 p.
PR: EDRS Price - MF01/PC03 Plus Postage.
DE: Biographies-; Fables-; Fantasy-; Instructional-Materials; Intermediate-Grades; Learning-Activities; Legends-; Literary-Styles; Mythology-; Resource-Materials; Science-Fiction; Tales-; Teaching-Methods; Writing-Exercises
DE: *Childrens-Literature; *Literary-Genres; *Literature-Appreciation
AB: This guide offers a variety of teacher and student materials which are designed to develop student appreciation of different forms of literature, stimulate ideas for student writing, and develop or expand student understanding of story elements and writing techniques. The objectives and the student goals and expectations are stated, followed by a vocabulary list of common literature terms. Student and teacher background materials, student worksheets and activities, and teaching suggestions are presented for the following forms of literature: (1) folk tales, fairy tales, and fantasy; (2) fables; (3) myths and legends; (4) historical fiction; (5) biography; (6) science fiction; and (7) mystery. A list of films, filmstrips, and book sets used by the Iowa Area Education Agency 7 is included. This document is part of a collection of materials from the Iowa Area Education Agency 7 Teacher Center project. (DC)

AN: EJ332820
AU: Dyer,-Joyce-Coyne
TI: Bringing Appalachia to Northeastern Ohio.
PY: 1986
JN: English-Journal; v75 n4 p22-27 Apr 1986
AV: UMI
DE: Elective-Courses; Geographic-Regions; Secondary-Education; Teaching-Methods; United-States-Literature; Units-of-Study; Writing-Exercises
DE: *English-Instruction; *Folk-Culture; *Literature-Appreciation; *Regional-Characteristics
AB: Describes teaching a unit on Appalachia in a six-week winter elective. Describes studying the people, coal mining, crafts, music, religion, and folklore of the region. (EL)

AN: ED246391

AU: Florez-Tighe,-Viola; And-Others
TI: Multiethnic Literature; Supplements for Basal Readers.
PY: [1983]
NT: 16 p.
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: American-Indians; Blacks-; Cognitive-Processes; Cultural-Interrelationships; Elementary-Education; Folk-Culture; Hispanic-Americans; Supplementary-Reading-Materials
DE: *Basal-Reading; *Childrens-Literature; *Cultural-Awareness; *Enrichment-Activities; *Literature-Appreciation; *Multicultural-Education
AB: Children's literature can be used effectively to enrich the reading content of basal reading materials with stories and information by and about ethnic minorities. Developing an ethnic cultural web for a literary selection can stimulate language and enhance the thought processes of students. Using the webbing process, elementary school students can be encouraged to search for information and work together in interest or research groups. Another alternative to developing multiethnic literature for basal readers is to elaborate on a literary story. Children can also write biographies of famous ethnic persons. As the need to enrich the reading programs develops, similar culture webs could be built for other ethnic groups. Not only could stories about minority groups be used to develop a balanced representation of the cultural groups in the United States, but the folk literature of any minority group of any region can be used. Books of individual African folktales that reflect the values and traditions of various African cultures can be used to acquaint black children with their heritage and to instill respect for the black heritage in all children. The use of multiethnic literature can help present an accurate and balanced representation of minorities and other societal groups and can help to overcome the deficiencies that are still present in many of the textbooks used today. (Sample activities are included.) (HOD)

AN: ED241008
AU: Fuchs,-Merrill-Lee; Gaffney,-Maureen
TI: Using Folktale Films.
PY: 1982
JN: Young-Viewers-Magazine; v5 n1-2 Win-Spr 1982
AV: Media Center for Children, Inc., 3 West 29th Street, New York, NY
10001 (write for price; quantity discounts available).
NT: 41 p.
PR: EDRS Price - MF01/PC02 Plus Postage.
DE: Animals-; Annotated-Bibliographies; Characterization-; Elementary-Secondary-Education; Filmographies-; Learning-Activities; Literary-Devices; Models-; Resource-Materials; Stereotypes-; Symbols-Literary; Teaching-Methods
DE: *Fables-; *Fantasy-; *Films-; *Folk-Culture

AB: A model user's guide for the film, "The Frog King or Faithful Henry," introduces media specialists and educators to the range of possibilities for developing different activities for different objectives and age levels from a single film. An introductory article provides a synopsis of the film, rationale for its choice as a model, a discussion of folklore, and suggestions for using the guide. The bulk of the issue is divided into users' guides for the following grade levels: kindergarten to 4th grade, 5th to 8th grade, and 9th to 12th grade. These guides include activities and discussion questions on the movie and related topics, such as fantasy and reality, animal symbols, characters and conflicts, folklore, realism and illusion, attitudes towards animals, and stereotypes. Six annotated bibliographies cover filmmaking and film use, animals, animals in art, bestiaries, folktales and folklore, history resources, poetry, and related films. The issue concludes with a review supplement of nine films that are either folktale films or that have a thematic relation to "The Frog King." (LP)

AN: ED299085
AU: Grant,-Agnes
TI: Culture Specific Materials: Stories My Kokum and Mushoom Tell.
PY: [1987]
NT: 14 p.
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Child-Psychology; Cultural-Education; Elementary-Education; Family-School-Relationship; Foreign-Countries; Legends-; Mythology-; North-American-Culture; North-American-Literature; School-Community-Relationship
DE: *Canada-Natives; *Child-Development; *Culture-Conflict; *Folk-Culture; *Minority-Group-Children; *Multicultural-Education
AB: The use of folklore in education contributes to children's normal psychological development, but children of minority cultures have difficulty in understanding and relating to European myths and legends. All folklore reflects universal social and psychological conflicts, but Native and European myths differ in the particular symbols or codes used to embody the message. There is an historical lack of respect for Native culture and literature in Canadian education, and the non-Native teacher may be unfamiliar with the content and structure of Native folk material. Such teachers find that Indian children lack the skills to predict events in Western stories, to recognize story scheme, and to compose structurally "good" stories, although these children may be quite competent in the context of their traditional narratives. Indian children are often bewildered by the white man's stories, particularly by the violence in Western fairy tales, and Indian adults, remembering these tales, produce endings and interpretations quite different from those given by non-Natives. The oral tradition still exists among Native North Americans, and the teacher who wishes to use

Native myths and legends in the classroom should enlist the aid of parents and elders. The paper includes 13 references. (SV)

AN: EJ356601
AU: Hamilton,-Virginia
TI: The Known, the Remembered, and the Imagined: Celebrating Afro-American Folktales.
PY: 1987
JN: Children's-Literature-in-Education; v18 n2 p67-76 Sum 1987
DE: Black-Youth; Childrens-Literature; Legends-; Mythology-; Oral-Language
DE: *Black-Culture; *Black-Dialects; *Black-Literature; *Folk-Culture; *Oral-History; *Story-Telling
AB: Enumerates the value and benefits of the black oral tradition, and describes the typical organization and identifying characteristics of American black folktales. Stresses the importance of "telling the tell," or storytelling, for children and adults to maintain family traditions and remember shared heritage. (SKC)

AN: ED225161
AU: Horne,-Catharine
TI: Word Weaving[A Storytelling Workbook. Workshop Edition.
CS: San Francisco Education Fund, CA.; Zellerbach Family Fund, San Francisco, Calif.
PY: 1980
NT: 137 p.; Publication of the Word Weaving program, a storytelling project.
PR: EDRS Price - MF01/PC06 Plus Postage.
DE: Elementary-Education; Folk-Culture; Readers-Theater; Teaching-Guides; Teaching-Methods
DE: *Childrens-Literature; *Creative-Dramatics; *Fiction-; *Narration-; *Story-Telling
AB: Intended to provide a full range of storytelling techniques, this workbook includes 54 stories and their activities. Some stories are introduced with a fanfare and warmup section based on theatre games; some stories are preceded by commentary and source notes; and some folktales are retold with no preliminaries at all. About half of the stories suggested for telling are printed in the workbook; the other half are to be found in books generally available in the folklore section of a children's library. Creative drama is suggested as a follow-up activity for about half of the stories; the balance stand on their own simply as stories for telling. Stories are categorized in four lists according to themes: nonsense and repetition, new dimensions, adventure and trickster tales, and questing and the use of magic. Separate chapters provide techniques for storytelling and story theatre. (HOD)

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PY: 1980
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AN: EJ335340
AU: Jordan,-Rosan-A.; De-Caro,-F.-A.
TI: Women and the Study of Folklore.
PY: 1986
JN: Signs; v11 n3 p500-18 Spr 1986
AV: UMI
DE: Feminism-; Popular-Culture
DE: *Females-; *Folk-Culture; *Sex-Bias; *Story-Telling; *Womens-Studies
AB: Presents a critical overview of academic writing on women and folklore, organized in three categories: (1) literature on images of women in verbal folklore, and the role of negative images in shaping attitudes; (2) research on womens' oral genres and performance and female use of folklore; and (3) studies of women as folk performers and artists. (KH)

AN: EJ311510
AU: Juska,-Jane
TI: Levitation, Jokes, and Spin the Bottle; Contemporary Folklore in the Classroom--A Teacher's View.
PY: 1985

JN: English-Journal; v74 n2 p37-38 Feb 1985
AV: UMI
DE: Critical-Thinking; Group-Dynamics; Instructional-Innovation; Secondary-Education; Self-Evaluation-Individuals; Teaching-Methods; Writing-Improvement
DE: *English-Instruction; *Folk-Culture; *Writing-Instruction
AB: Describes the effect the teaching of a unit on contemporary folklore had on a high school English teacher and her students. Suggests that within each student is a wealth of untapped information that can be used as a basis from which to explore different kinds of writing and which can lead to new ways of looking at literature. (RBW)

AN: EJ325209
AU: Kazemek,-Francis-E.
TI: Stories of Our Lives: Interviews and Oral Histories for Language Development.
PY: 1985
JN: Journal-of-Reading; v29 n3 p211-18 Dec 1985
AV: UMI
DE: Elementary-Secondary-Education; Folk-Culture; Interpersonal-Communication; Student-Role
DE: *Interviews-; *Language-Acquisition; *Oral-History; *Story-Telling; *Student-Publications; *Teaching-Methods
AB: Presents some ways that teachers can use the Foxfire format, focusing on reasons for using interviews for language development, possible people and topics to be explored by students through the interview process, and four stages to using interviews in the classroom. (HOD)

AN: EJ363332
AU: Krogness,-Mary-Mercer
TI: Folklore[A Matter of the Heart and the Heart of the Matter.
PY: 1987
JN: Language-Arts; v64 n8 p808-18 Dec 1987
AV: UMI
NT: Themed Issue: The Social Aspects of Language and Learning.
DE: African-Culture; Black-Culture; Cultural-Background; Cultural-Context; Curriculum-Development; Elementary-Education; Grade-6; Japanese-American-Culture; Jews-; North-American-Culture
DE: *Cultural-Differences; *Cultural-Education; *Folk-Culture; *Teaching-Methods
AB: Discusses the success of a family folklore unit in a racially and ethnically diverse sixth-grade class (containing Black, White, Japanese-American, and Jewish students), provides suggestions for a folklore curriculum, and points out the significance of folklore. (SKC)

AN: EJ339960

AU: Lutz,-Elaine
TI: ERIC/RCS: Using Folk Literature in Your Reading Program.
PY: 1986
JN: Journal-of-Reading; v30 n1 p76-78 Oct 1986
AV: UMI
DE: Fables-; Legends-; Secondary-Education
DE: *Content-Area-Reading; *Folk-Culture;
*Literature-Appreciation; *Reading-Instruction
AB: Suggests ways in which folklore can be used in reading and language arts classes. (SRT)

AN: EJ272488
AU: Markman,-Roberta-Hoffman
TI: The Fairy Tale: An Introduction to Literature and the Creative Process.
PY: 1983
JN: College-English; v45 n1 p31-45 Jan 1983
AV: Reprint: UMI
DE: Higher-Education; Instructional-Improvement; Instructional-Innovation; Metaphors-; Reading-Materials; Relevance-Education; Student-Interests
DE: *Creativity-; *Literary-Criticism; *Literature-Appreciation
AB: Advocates teaching the fairy tale as a way to introduce students to the complex and subtle processes of literature and to their own creative activity. (JL)

AN: ED260381
AU: McClain,-Anita-Bell
TI: Using Traditional Literature to Teach Critical Reading Skills.
PY: 1985
NT: 12 p.; Paper presented at the Annual Meeting of the Far West Regional Conference of the International Reading Association (11th, Portland, OR, March 7-9, 1985).
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Elementary-Education; Folk-Culture; Legends-; Mythology-
DE: *Childrens-Literature; *Critical-Reading; *Fiction-; *Literature-Appreciation; *Reading-Instruction; *Teaching-Methods
AB: Classroom teachers might consider teaching children to become critical readers through the use of traditional literature. It is not necessarily difficult to define critical reading, but it is a difficult task to teach students when and how to read critically. The six skills most important to critical reading are that the reader should (1) read material with an alert and questioning mind, (2) compare and contrast what has been read, (3) consider the author's viewpoint and be aware of other viewpoints, (4) detect propaganda techniques, (5) identify relevant and irrelevant information, and (6) differentiate fact from opinion. To critically analyze traditional literature (such as folktales, myths, or legends), one must first understand the characteristics

of each genre and be aware that each culture has unique beliefs and geographical positions. The task of the critical reader is to analyze and then apply literary elements such as main character, setting, plot, and conclusion to several tales. Possible titles for use are "Too Much Noise" for primary grades, "Snow White and the Seven Dwarfs" for primary/middle grades, and "Cinderella" for middle grades. Since the excellent variety of traditional literature lends itself to analysis, a classroom teacher could consider using it to teach critical reading. Tables illustrate ways to compare various tales or to note similarities and differences in the main character, setting, conflict, advice, animals, and resolution of conflict. (DF)

AN: EJ309797
AU: Nessel,-Denise-D.
TI: Story Telling in the Reading Program.
PY: 1985
JN: Reading-Teacher; v38 n4 p378-81 Jan 1985
AV: UMI
DE: Elementary-Education; Student-Motivation; Teaching-Methods
DE: *Learning-Activities; *Literature-Appreciation; *Reading-Instruction; *Story-Telling
AB: Suggests that teachers use gothic tales, Indian legends, and other appealing stories to develop students' schema for the literature they will eventually read. Explains how to use storytelling effectively. (FL)

AN: EJ365830
AU: Newman,-Anne-Royall
TI: Images of the Bear in Children's Literature.
PY: 1987
JN: Children's-Literature-in-Education; v18 n3 p131-38 Fall 1987
AV: UMI
DE: Animals-; Childhood-Interests; Elementary-Education; Literary-Styles; Metaphors-; Picture-Books; Reading-Aloud-to-Others; Reading-Materials; Recreational-Reading
DE: *Childrens-Literature; *Literature-Appreciation
AB: Suggests that the figure of the bear (and animals in general) in children's literature is a pleasing one to children, and helps them learn to love their instinctive, natural selves. (JC)

AN: ED227457
AU: Saunders,-Russell-W., Jr.
TI: A Modified Impress Method for Beginning Readers.
PY: 1983
NT: 18 p.
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Grade-1; Integrated-Activities; Primary-Education; Program-Descriptions; Reading-Skills; Self-Concept;

Student-Motivation; Teaching-Methods; Word-Recognition
DE: *Beginning-Reading; *Folk-Culture; *Literature-Appreciation; *Multisensory-Learning; *Oral-Reading; *Reading-Programs
AB: A modified impress approach to teaching reading has been successfully used in a program involving first grade students. The program was multisensory and included aural, oral, visual, and kinesthetic learning experiences gained through listening, group discussions, dramatic play, art activities, audience reading, and recorded oral reading. These activities were used to teach visual and auditory skills for reading readiness, word recognition, comprehension, oral and silent reading, and appreciation for literature. Inspiration for choice of materials was drawn from assertions about the contributions of folk tales and fairy tales to the psychological and emotional well-being of children. The program consisted of six basic steps designed to do the following: (1) pique the interests of children in traditional literature by the use of adult oral models; (2) assist auditory recall by reading materials that conform to an ideal schema in repetitive and cumulative patterns; (3) promote improvements in visual discrimination and visual memory with multisensory methods; (4) increase feelings of self-confidence and heighten motivation; and (5) prepare the children to read independently. Testing and retesting of the children showed improvements in their self-concepts as well as effective use of context clues when attacking words. One striking feature was the reduced incidence of needed help with phonics. On the negative side, some children presented a condition of "information overload," represented by their inability to remember repetitive passages, their inability to sustain visual attention, and auditory distractibility during oral taping sessions. (HOD)

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DE: Grade-1; Integrated-Activities; Primary-Education; Program-Descriptions; Reading-Skills; Self-Concept; Student-Motivation; Teaching-Methods; Word-Recognition
DE: *Beginning-Reading; *Folk-Culture; *Literature-Appreciation; *Multisensory-Learning; *Oral-Reading; *Reading-Programs
AB: A modified impress approach to teaching reading has been successfully used in a program involving first grade students. The program was multisensory and included aural, oral, visual, and kinesthetic learning experiences gained through listening, group discussions, dramatic play, art activities, audience reading, and recorded oral reading. These activities were used to teach visual and auditory skills for reading readiness, word recognition, comprehension, oral and silent reading, and appreciation for literature. Inspiration for choice of materials

was drawn from assertions about the contributions of folk tales and fairy tales to the psychological and emotional well-being of children. The program consisted of six basic steps designed to do the following: (1) pique the interests of children in traditional literature by the use of adult oral models; (2) assist auditory recall by reading materials that conform to an ideal schema in repetitive and cumulative patterns; (3) promote improvements in visual discrimination and visual memory with multisensory methods; (4) increase feelings of self-confidence and heighten motivation; and (5) prepare the children to read independently. Testing and retesting of the children showed improvements in their self-concepts as well as effective use of context clues when attacking words. One striking feature was the reduced incidence of needed help with phonics. On the negative side, some children presented a condition of "information overload," represented by their inability to remember repetitive passages, their inability to sustain visual attention, and auditory distractibility during oral taping sessions. (HOD)

AN: ED280073
AU: Vardell,-Sylvia-M.; Burris,-Nancy-A.
TI: Learning to Write: A Developmental/Literary Perspective.
PY: [1986]
NT: 21 p.; Partial funding provided by a University of Houston-Victoria Summer Research Sabbatical and a Small Research Grant from the same university.
PR: EDRS Price - MF01/PC01 Plus Postage.
DE: Characterization-; Child-Development; Comparative-Analysis; Content-Analysis; Developmental-Stages; Elementary-Secondary-Education; Legends-; Literary-Styles; Literature-Appreciation; Tales-; Writing-Research
DE: *Creative-Writing; *Literary-Devices; *Short-Stories; *Writing-Evaluation
AB: A study examined the use and understanding of literary elements by students in grades 3, 6, 9, and 12. Students read L. Peck's folktale, "Coyote's Gift to Turkey Girl," and wrote a story of their own. The stories were then analyzed for their objective content (genre conventions, characterization, plot, and setting) and subjective content (kind and quality of literary elements). The folktale genre was used in 56% of the stories, and the incidence of folktales increased with grade level. The number of characters in a story also increased with grade level. Stereotypical folktale settings were found in 60% of all the stories. Third-grade students created flat characters 78% of the time, while students in other grades created stereotypical characters 40-50% of the time. In creating story settings, 75% of third graders used implicit settings, but from sixth grade on, approximately 70% of the students created explicit settings. The majority of third-grade stories (69%) contained no suspense, while the majority of the rest (60-70%) contained some suspense. Stories were also evaluated holistically on three measures

(character, story development, and overall story quality). Eighty percent of third-grade stories were evaluated as weak, while 50% of the rest were judged satisfactory or excellent. These results reveal a correlation between students' maturity and the quality of their reading and writing, and suggest that story writing and literary appreciation are developmental processes. (SRT)

AN: EJ367282
AU: Wason-Ellam,-Linda
TI: Making Literary Connections.
PY: 1988
JN: Canadian-Journal-of-English-Language-Arts; v11 n1 p47-54 1988
DE: Canada-Natives; Cultural-Context; Enrichment-Activities; Foreign-Countries; Literature-Appreciation; Reading-Writing-Relationship; Teaching-Methods
DE: *Canadian-Literature; *Childrens-Literature; *Folk-Culture; *Legends-
AB: Discusses trickster tales as a genre, referring to examples from several cultures, especially Canadian cultures. Cites an anthology "Indian Legends of Canada" and annotates six series of tales. Suggests creative teaching projects to complement a trickster tale literature study. (SD)

^Z

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